R. Sullivan

The United States at the Brussels Universal and International Exhibition

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AT THE
BRUSSELS UNIVERSAL AND INTERNATIONAL EXHIBITION
1958

A Report to the President of the United States

from the United States Commissioner General Howard S. Cullman

May 30, 1959

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ACKNOWLEDGEMENT

It is regrettable that the physical limitations of this report do not permit specific acknowledgement of the many generous contributors to the American Program for the Brussels Exhibition. Some are mentioned in the text, but this is a necessity of continuity only. Without each and all contributions, the job could not have been accomplished.

The text of a citation awarded contributors follows:

In Recognition of Public Service

The United States Department of State

Extends to

Its appreciation for assistance in the American program for the Brussels Universal and International Exhibition, 1958.

It was through contributions such as yours, generously and willingly made in the public interest, that the United States could present to the world, at Brussels, a representative picture of our land and our people.

It is my privilege to extend this official recognition to you on behalf of the Department of State.

Brussels, Belgium

October 1958.

Howard S. Cullman
United States Commissioner General
Brussels Universal and International Exhibition, 1958.

CHAPTER I

BELGIUM ORGANIZES A GREAT WORLD'S EXHIBITION

The Brussels Universal and International Exhibition of 1958 was an undertaking of vast proportion, daring in concept, spectacular in realization and, above all, meaningful in purpose. It represented the apex of both the "World Fair" art and the long tradition of the Belgian nation in the organization of international exhibitions.

Belgium worked for almost ten years to produce the 1958 Exhibition. Responsibility was centered in a Commissariat General, a semi-public agency. This was the body that planned and set the theme for the Exhibition, arranged for thousands of individual participations, planned and supervised the physical development of the grounds, operated the Exhibition during its course and, of course, organized the world-wide publicity and information services necessary for such an undertaking.

The theme selected for the Exhibition by the Belgian Commissariat was unique. The Exhibition was to provide, in the words of its planners, "an undistorted reflection of our times . . . an all-embracing view of the present achievements . . . and of the further aspirations of a rapidly changing world." The Exhibition theme turned to the importance of man in a technological world, summing up its purpose in the phrases, "A World View--A New Humanism" and "World Collaboration Between Man and Nations."

The site chosen for the Exhibition was Heysel Park, a 500-acre wooded area about four miles from the center of Brussels. The park's natural beauty was enhanced by elaborate landscaping and soaring architectural forms. Its accessibility was assured by extensive redevelopment of public transportation and automobile facilities in the Brussels metropolitan district. Altogether, development of the site (including foreign and private participation) and other public improvements stemming from Exhibition needs are estimated to have cost in excess of $300 million.

Four basic sections were made of the 500-acre grounds. The Foreign Section contained the exhibits of the participating foreign nations; the International Section, the exhibits of the international and supranational participants. A third section was developed for Belgian and non-governmental foreign participants grouped by categories of human endeavor, and the fourth for Belgium's Congo displays. Separate halls were created for integrated international displays of science and fine arts, and a great auditorium was prepared for special presentations of the performing arts by Belgium and the participating nations. The Exhibition also included many amusement facilities, the most elaborate being a charming reproduction of a Belgian village as it might have been in 1900. Dominating the entire complex was the Atomium, a 360-foot high, nine-sphered enlargement of an iron molecule which, in its extensive public areas, underscored the Exhibition theme.

The Foreign Section was naturally of greatest interest to the American Government's program. Belgium sent invitations to participate to each of the foreign governments with which it maintains diplomatic relations, and 43 accepted (see Appendix E.) Nations were allowed to choose a Foreign Section site suited to their exhibit needs and were permitted the greatest latitude in development of a national interpretation of the International Exhibition theme.

UNITED STATES INVITATION AND ACCEPTANCE

The invitation to the United States was received by the Department of State on June 21, 1954, and stated in part:

> "Belgium has decided to hold a universal and international exposition in Brussels in April 1958 . . . Participating countries are expected to stress the moral and social aspects of their contribution to progress, as well as their technical realization.
>
> "The Belgian Government has the honor to invite the Government of the United States to be officially represented at the Exposition in Brussels. It would greatly appreciate such participation, which is essential to insure a true picture of our times."

On October 7, 1954, the Department of State informed the Belgian Embassy that the United States Government planned to participate in the Exhibition.

American participation in the Brussels World's Fair was authorized by the International Cultural Exchange and Trade Fair Participation Act of 1956 (Public Law 860, 84th Congress, 2nd Session). Introduced as Senate Bill No. 3116, the Act was signed by President Eisenhower on August 1, 1956.

The Brussels World's Fair participation amendment was inserted by the House Foreign Affairs Committee. That committee, in House of Representatives Report No. 2509 (June 28, 1956), accompanying S. 3116, stated:

> "The committee adopted an amendment authorizing the United States to participate in the Brussels Universal and International Exhibition which is to be held in Brussels in 1958. This Brussels fair is not a normal trade fair, but it is an international exhibition coming within the scope of the Paris International Convention of 1928, under which such exhibitions cannot be held more frequently than at 6-year intervals.
>
> "Authorization is provided for the appointment of a Commissioner General from the United States and two other

principal representatives as well as the authorization of the necessary expenses for the United States to participate.

"It is estimated that the cost will be of the magnitude of $15 million. It is important that the United States act promptly in order to participate in the fair. The committee believes that it is important that the United States be represented at an event of the magnitude and worldwide influence of the Brussels fair."

* * *

This report must now turn to the American program. But before doing so, it is necessary to recognize the imagination, enterprise and resourcefulness displayed by the Belgian Nation and the Belgian Commissariat General in their development of the Exhibition. Despite the most formidable obstacles, their plans became a beautiful and purposeful reality, attracting people from every corner of the world. Attendance during the Exhibition's six months reached 42 million, and it is difficult to conceive of any number from among this great total who left the Exhibition without a better knowledge and understanding of the political, economic and social forces that shape the world in which they live.

CHAPTER II

THE AMERICAN PROGRAM: A SUMMARY OF ORGANIZATION AND DEVELOPMENT

In early January 1957, the American program for the Brussels Exhibition was officially organized as an operation of Government. All responsibility was centered in an "Office of the United States Commissioner General" (or "BRE" as this office was designated in the Department of State). More than two years had passed since the acceptance of the Belgian invitation, and 15 months remained before the opening of the Exhibition. A final budget had not been established nor was the availability of funds assured. No other factors influenced more the course of program development.

The passage of two years of potential program time without positive staff action was a severe but not complete loss. The Congress had granted an initial appropriation of $4 million against estimated total requirements in the magnitude of $15 million. An American exhibition site had also been chosen during this period. Most significantly, the Department of State, on the recommendation of the American Institute of Architects, had requested Edward D. Stone to prepare preliminary plans for the development of the American site.

These first steps had been taken by October 3, 1956, the date the American Commissioner General was sworn into office. Facing him was the necessity to begin work immediately on the basic problems: development of the theme of the American program and the exhibits to portray the theme, the physical containment of the American program and the procurement of the necessary funds to finance it. In theory each of these most urgent items followed the other in natural progression, but the actualities of time demanded their concurrent development.

Since no agency of the Government could supply the necessary personnel and services for program development, the Commissioner General organized a small staff of administrators from private life to begin the work. This group served without Government compensation until the necessarily cumbersome formal processes of Federal employment were completed three months later. Despite the handicaps and frustrations of operating without status or resources, these future staff members were able to establish in the closing months of 1956 a pattern for program organization. They completed preliminary negotiations for the three contracts which were to become basic to the project: for architectural services, for site construction and for the planning and design of exhibits.

As was noted, the Commissioner General's office did not begin its Government function under law and delegation of authority from the Secretary of State until January 1957. Headquarters were established

in New York with liaison offices in Washington and Brussels. The gradual development of the staff to full complement saw the creation of the basic management group and subordinate divisions for site construction, general exhibits, fine arts exhibits, the performing arts, public affairs and administrative services. The National Science foundation generously assumed responsibility under contract with the Commissioner General for the American exhibits in the Exhibition's International Hall of Science.

It is difficult to describe this period of the American program in any sequence of events. All phases proceeded simultaneously. As is inevitable in any project that creates, rather than follows precedents, some mistakes were made. Immediate attention was given to the development of the American theme, which was not only a staff effort but relied heavily upon outside sources of help. At the same time, the basic contracts were executed and work in all fields begun. Site construction posed particular challenges: the Pavilion itself demanded the highest engineering skills, completion within the remaining time was conjectural and final cost could be estimated only in the broadest possible terms. The first and second construction steps gave no reassurance: the first saw a bulldozer enter upon the American site, the second saw another bulldozer pull it from the deep Belgian mud into which it had sunk.

Shortly after its organization, the Office of the Commissioner General appeared before the Congress to request program funds of $11 million to supplement the $4 million initial appropriation. In the face of the pressing time schedule, it was hoped that Congress would appropriate funds in the amount requested despite the broad outline in which the request had to be posed. This was not the case, however, and out of the $11 million sought, only $7.8 million was forthcoming. The newly created agency thus found only $11.8 million available (including the prior appropriation) and already there were indications of extraordinary expenses and commitments beyond those anticipated in the appropriations request.

As the American theme was developed during 1957, the exhibit designer began his detailed plans. Procurement of materials and program services was begun by the staff. Extremely gratifying results were received from an appeal to private and governmental sources for assistance in the program. Exhibit items, construction materials, operating equipment, and personal services were generously made available. Yet it was apparent that the American program could not reach its goal without additional Government funding. A supplemental appropriation request in the amount of $2.9 million was therefore made to the Congress in August. From this total request, $545,000 was granted, or only enough to meet requirements for insurances and Belgian taxes which had been neither known nor anticipated in the original budget request. The grave financial situation therefore continued.

Planning the American program had turned to almost full execution by the late fall of 1957. The staff which had been concentrated primarily in New York began its shift to Brussels. There the American site

development with its Pavilion, Theatre, and broad Esplanade had reached an advanced stage. As soon as the structures themselves were closed in from the weather, the construction of exhibits and the installation of equipment began. The utmost economies were continued, but in view of rising costs it became obvious that the required program be curtailed unless the gap between financial needs and resources was closed. A last appeal to the Congress, requesting $2 million, was made. Three weeks before the April 17 opening of the Exhibition, $1.1 million was granted. This sum permitted necessary patches to be made but did not permit implementation to the sought-for and necessary level.

The American Pavilion at the Brussels Exhibition opened to the public on April 17, 1958, as scheduled. Difficulties of time had been overcome, the difficulties of money had been met, catch-as-catch-can.

The Exhibition carried on through the summer of 1958 until October 19, highlighted from the American standpoint by our "National Days" of July 2, 3 and 4 and the official visit of former President Herbert Hoover during those days. The staff which had planned and executed the plans for the program became operators of a complex of buildings and public grounds which eventually accommodated more than 30 million visitors. Staff organization was necessarily changed, certain divisions going out of existence and others being created. A new phase of planning, that for the ultimate disposition of the structures and exhibits and the termination of the program, began almost immediately after the Exhibition opened.

Criticism of the American program was naturally to be expected. The great bulk of criticism came from Americans. This was also to be expected since many, perhaps most of us, have certain special things and interests which we believe must be shown to represent American life. And some of us have our own ideas on what we are not keen about displaying.

We were improving our product all the time and for every critic there were hundreds who believed that over-all our presentation was first-rate and effective.

The substance of the program described here in outline is contained in the following chapters of this report. It is beyond the limitations of the report to describe in detail the many facets of the planning and developmental stages. The great task of organizing a performing arts program, the procurement of materials and their trans-Atlantic shipment, the negotiation and administration of literally hundreds of contracts, the recruitment and termination of a staff that eventually reached almost 500 employees, all serve as background for the remainder of the report. Assistance from outside sources was continuing and of the greatest significance. From the standpoint of administrative services, the aid of the United States Despatch Agency in New York and the United States Embassy in Brussels is especially noteworthy.

CHAPTER III

THE AMERICAN THEME

Establishment of the theme for the American program--a theme that would follow the Exhibition formula created by the Belgian planners--constituted a definite challenge.

It was obvious from the outset that theme development could not be a "staff" project, but that leaders of American thought and action must be polled for suggestions, recommendations and ideas. This method was followed, and the many positive theme factors thus developed were put into outline in April 1957 during a three-day conference at the Massachusetts Institute of Technology. Attending were leading American educators, staff members and the exhibit designers.

The basic thematic considerations were legion. Selection was the problem, for despite the great size of the American Pavilion, it would be impossible to exhibit every aspect of American life. The question was also not one of presenting a "catalogue of American virtues" but rather the portrayal of those deep facets of America that would have the greatest impact upon an international audience.

The program, therefore, would have to be broad, almost an abstraction, to deal with the phenomenon that is the United States. To state this phenomenon accurately, the American program would have to show our "continuous revolution"; that Americans are distinctly dynamic, energetic, impatient and restless for change, and that because of the vastness of America, the diversity of our people and the free conditions pertaining to American enterprise, thought and action, we are committed to a constant, unremitting search for an improved way of life. These principles provided, in effect, the "ideological glue" for the ultimate series of exhibits involving such natural but diverse elements as nuclear energy and fine arts, industrial design and South Polar exploration, hot dogs and opera.

An important factor in theme development was the realization that the people of the world are quite familiar with the industrial and economic capacities of the United States. This knowledge was gained from America's contributions in two world wars and from current history, which has seen our country maintain a productive level sufficient not only for its own needs but also capable of helping other countries regain economic stability. Then, too, a demonstration of industrial might was in complete opposition to the theme and very purpose of the Exhibition.

All of the many considerations of theme planning, when condensed to essentials, tested one against the other, and set down into an overall statement of purpose, reduced themselves to this statement:

The United States participation in the Brussels Universal & International Exhibition, 1958, is designed to give Exhibition visitors who have never been to the United States the feeling and a broader understanding of the country, its land and its people, its arts, sciences and technology.

The American exhibits and associated activities are fashioned to mirror the American people as dynamic, energetic, impatient and striving always for change in their quest for an improved way of life.

The people of the United States are of diverse national origins, yet among them there is a unity on a grand scale. Under conditions pertaining to free enterprise, and of freedom of thought and action, the people of the United States have become known for their ingenuity, resourcefulness and sympathetic understanding.

The hopes and aspirations of the American people, their interest in international affairs and their eagerness and willingness to cooperate with other nations are reflected in pertinent sections of the American presentations in this World Exhibition.

The theme of the United States participation cannot, however, be defined by a single phrase or slogan, but rather by this thought: with reverence toward God, and behind a shield of liberty, which is our heritage, the American people strive to build a better society, not only for themselves but for all who seek the same goal.

Freedom of enterprise, the right to develop their own talents in any field of their choice, the development of scientific research, medicine, great industries, agriculture and transport systems, have brought abundance to Americans.

A more bountiful future in a peaceful world, the people of the United States believe, is possible for everyone. The United States presentations in Brussels are designed implicitly to point in that direction.

CHAPTER IV

THE AMERICAN EXHIBITS

The broad, introspective theme created for the American program was the basic tool used in the selection of specific exhibits and programs displayed at Brussels. Here again, sources of help other than the staff were mandatory and were employed. This chapter and the next one will describe the exhibits and programs as they were seen by the many millions of foreign visitors. In turn, the site development, Pavilion exhibits, performing arts and contributions to the international halls of science and fine arts will be described. Perhaps not prefatory, but significant, is the fact that the American program herein set forth was awarded a gold medal for general excellence by the Belgian Commissariat on recommendation of an International Awards Jury.

The Site Development

Visitors to the Brussels Exhibition obtained their first impressions of America's representation by the United States Pavilion, a majestic circular building, 85 feet high, 340 feet in overall diameter and nearly one-fifth of a mile in circumference. The Pavilion dominated the six-acre American site and proved, as expected, to be in itself a principal exhibit of the American program. An expression of freedom and friendliness was its goal and its hallmark.

The structure's massive beauty, enhanced by its color scheme of gleaming white and bronze, was approached by a broad esplanade. Centered in the esplanade was a great elliptical lagoon in which 50 fountains played, and about the esplanade was planted an orchard of spotlighted apple trees. Fourteen flagpoles bearing American and Belgian standards were set in two files at the apex of the esplanade, and from the Pavilion itself flew the flags of the American States and Territories.

Inside, the Pavilion showed a ground and balcony level. The sidewalls were of transparent plastic, the soaring roof of translucent plastic, and the ceiling a gracefully draped mesh metal curtain. An intricate cable-suspension system was devised for the roof structure, the cables terminating at an open central drum, 62 feet in diameter, which permitted sunshine or rain to fall upon a shallow pool in the center of the Pavilion. Large willow trees, about which construction had been painstakingly carried out, flourished within the Pavilion.

From the ground level of the Pavilion, visitors entered the adjacent American Theatre. The Theatre was designed in circular form to complement the Pavilion, its peripheral office, reception and back-stage facilities surrounding an 1120-seat auditorium. Installed in the theatre was technical equipment of a character and quantity that made possible the presentation of the performing arts in every aspect.

Outside the theatre and around the balcony level of the Pavilion were scattered 1000 comfortable garden chairs and low tables. These proved to be an extremely popular feature with the foot-weary Fairgoers and were never neglected in any foreign commentary on the American program.

The striking architectural development of the American site was the work of Edward D. Stone of New York. The general construction contract was held by Les Entreprises Blaton-Aubert, a Brussels contractor. Staff engineers supervised and coordinated all elements of this project which, in its complexity, intricate engineering problems and size presented great difficulties but equal rewards. Through truly cooperative efforts by all concerned, the projecas completed on schedule. Its enthusiastic reception throughout the Exhibition made all the more meaningful the eventual gift of the developed site and structures to the Government of Belgium. The unattractive alternative was complete demolition, a course to which every Exhibition participant was committed by contract with the Belgian Commissariat. Instead, America's participation in the Exhibition will now be a permanent memorial of Belgian-American friendship.

The Pavilion Exhibits

Although the American site development was a magnificient exhibit in itself, the prime exhibit effort and portrayal of the American theme took place within the Pavilion. Here the many interwoven facets of American day-to-day life and thought were spread before the visitor, not in a controlled pattern but in an informal grouping that permitted the visitor to travel his own path, select his own interest and spend any length of time at any place he wished. These exhibits, as now described, were developed with Peter G. Harnden Associates, who served as chief exhibit designers.

The entire main entrance area of the American Pavilion was devoted to an exhibit known as The Face of America. This exhibit was designed to give the foreign visitor a savoring of our country by introducing him to things peculiarly American and to impressions characteristic of the nation and the people. Beneath a 100-foot wide ceiling map of the United States was displayed a wide variety of objects: a tremendous section of California redwood tree, one of the first Ford automobiles, tumbleweed, the first Edison electric light bulb, a gold nugget and an Idaho potato, auto license plates from every state and territory. Items of typical American clothing, presidential campaign buttons, restaurant menus and a cowboy working saddle and boots were also among the many items informally but impressively displayed here.

If a visitor chose to follow a "right-hand" path around the first floor of the circular Pavilion, he would then come upon a display of a 480-page copy of The New York Times, representing a typical pre-Christmas

Sunday edition of a major American newspaper. The entire edition was displayed page by page on a spiral of panels which gave the visitor an opportunity of taking in the vastness of this issue (and the thoroughness of American journalism) with a turn of the heel.

American Fine Arts occupied the next area of the Pavilion. Four separate categories were shown: contemporary painting, contemporary sculpture, folk art and Indian art. The contemporary paintings were selected by a jury of experts appointed by a fine arts advisory committee. The works shown reflected the thought that the foreign visitor would be as interested in the developing of an American artist as he would be in our internationally known artists, whose works could also be seen in the Exhibition's Hall of Fine Arts. Forty-three works by 17 young Americans were displayed in the Pavilion and were complemented by photographic displays of the artists themselves at work, with their families or in other activities of their daily lives. Contemporary sculpture was shown in 26 examples throughout the fine arts area, some within a "sculpture garden" extending into the Pavilion's central pool.

The bright past of a young nation's art was mirrored in the folk art exhibit. Here painting and sculpture of the 17th to mid-19th centuries gave the record of the artistic expression of a new people in a new world. Primarily the work of journeymen and untrained artists, the 58 portraits and scenes of American life and the 12 carvings and sculptures (among which were a ship's figurehead, our national eagle and a carousel horse) proved to work a great charm on Pavilion visitors. No less interest was shown in the presentation of Indian and primitive art, where the sculpture, pottery, jewelry, painting and skin decoration of ancient America were displayed. Two additional facilities completed this survey of the American fine arts: a small lantern slide theatre where great works of art were projected and identified as to their American museum source, and a shop where art reproductions, books and related items could be purchased.

If a formal pattern of travel around the Pavilion's first floor were continued (which was, of course, contrary to the informal selection the Pavilion encouraged), the visitor would next enter the Nuclear Energy area. America's development of the peaceful atom for international benefit was portrayed by this large exhibit. The employment of the atom's power in industry, agriculture and medicine was graphically shown by operating models and displays of the basic nature and practical applications of this new science. Featured exhibits were samples of food kept fresh by irradiation, a reconstruction of the machines employing nuclear principles used in industry and a full-scale representation of an American hospital's cobalt-60 teletherapy unit. Of the many other nuclear exhibit components, none attracted more visitor interest than the electro-mechanical hands. This is an American device used in the handling of radioactive materials. It permits the operator to translate the motion of his hands electro-mechanically to steel "hands" beyond a heavy protecting shield. The exhibit encouraged audience participation,

which was never wanting and drew upon the Italian farmer, the Swiss scientist, the Queen of the Netherlands and thousands of others with equal fascination.

Adjoining the nuclear energy area was an exhibit of American participation in the International Geophysical Year. The exhibit's title, "Nations Working Together," again implied the desire of America to share with the world its scientific advances for the benefit of mankind. The exhibit itself stressed international cooperation rather than a specific American role in IGY. The features of IGY chosen for primary display was the scientific exploration of South Polar phenomena. Dramatic black lighting techniques in a darkened and air-conditioned room were used, and a three-language commentary was provided by loudspeakers and selective telephone equipment.

A further display of American scientific and technological progress was located in the large first-floor area devoted to the subject of Automation. Showing the benefits to man of the "continuing industrial revolution," the exhibit first defined by example the integration of machines, materials and data that is automation. It then showed automation at work. Computers, control mechanisms, testing devices and producing machines were displayed in operation, and their "agility" underscored in laymen's terms by such examples as the computer which could not be beaten at a game of bridge regardless of the skill of an opponent from the audience. Perhaps the most impressive display of automation's potential was through the International Business Machine "Ramac," which in this exhibit usage was programmed to produce, in typewritten form and in any one of 10 languages, important events that occurred in any audience-selected year between 4 B.C. and the present. The entire automation exhibit suggested the dynamic nature of a free enterprise economy and was flanked by a small, animated display of the workings of the New York Stock Exchange, the market place which gives life to our national interpretation of free enterprise.

Another American development, Color Television, had a prominent role as both a scientific and cultural demonstration in the Pavilion. Despite extensive technical and financial difficulties, this attractive exhibit was ready on the opening day of the Exhibition and was viewed by a studio audience of almost two million people during the next 186 days of continuous performance. Glass partitioning in the studio separated the production and viewing areas so that audiences could see the complete complex of technical activities. Programming included performing arts attractions, science demonstrations, interviews, news telecasts and documentary films. Color receivers were spread not only in the studio audience area but also outside the studio visible to other Pavilion visitors. An exhibit similar in concept and purpose was next to the Color Television Studio: The Music Room, an enclosed, soundproofed area furnished with comfortable chairs, where American high-fidelity and binaural equipment reproduced our country's best music and musical interpretation.

The last exhibits to which major portions of the Pavilion's first floor were devoted were those dealing with City and Industrial Planning. Here was shown the way in which a great American municipality undertakes a program of self-improvement, illustrated by the example of the City of Philadelphia. Utilizing a 300-square foot "flip-over" model of the city, automatically activated, this display told the story of how the Pennsylvania metropolis is replacing slums with modern housing and recreational areas, and how it is improving its commercial and public facilities. The history and development of Philadelphia were shown in surrounding exhibits through sequential maps, panel displays and shadow-box dioramas. A complementary but separate display of industrial planning by the Society of Industrial Engineers showed the development of the "industrial park" as an effort to improve the American way of life. Through working models and color transparencies, the social and economic benefits of integrated industrial parks were shown, contrasting the new theory of planned development of industrial sites with the outmoded practice of scattering factories of any type and number haphazardly throughout the land.

In a round of the Pavilion exhibits, the visitor might now climb any one of three wide stairways to the Pavilion balcony. Many of the first-floor displays have been passed by temporarily, for the visitor is, perhaps, more attracted by the three groups of exhibit structures that are on the balcony level. The first of these housed the Islands for Living, an exhibit which suggested the living habits of Americans through the furnishings and appurtenances of their daily surroundings. More than 1,000 objects of American design were displayed: home and office furniture, kitchen equipment, household appliances, sporting goods, toys, outdoor living equipment, craft products and a wide range of other objects. The display emphasized not only the high design standards and beauty of America's everyday living equipment, but also diversity, utility and convenience. An integral feature of the Islands for Living was the Fashion Show, a continuing display of American women's fashions. From a dressing room within this exhibit, fashion models wearing American ready-to-wear clothes of every style and use, walked gracefully through the viewing area of the exhibit itself, down a long ramp which led to a float in the Pavilion's central pool and then returned up the ramp to the balcony. The fashion show ran for eight hours each day of the Exhibition and was a major attraction of the American Pavilion.

Across the 340-foot width of the Pavilion from the Islands for Living, a second major balcony exhibit was located: the Streetscape, a composite image of American shopping thoroughfares. Twelve store windows, ranging from the "5 and 10" to the luxury class, fronted on an asphalt-paved street equipped with directional signs, mail boxes, manhole covers and other American street paraphernalia. Great illustrative use was made of our country's display and sign techniques. Two of the streetscape "shops" were operating facilities: a newsstand where American books, magazines and newspapers were sold, and a drugstore, where the soda fountain served all of the ice cream products available to Americans at

home. Above the newsstand, a flash-light bulletin carried the news of the day, and adjacent to Streetscape were huge photo blow-ups of actual American city scenes--a Cityscape--mounted in panoramic curves and other unusual forms. Anchored in the water of the Pavilion's central pool and rising above the level of the balcony at this point, a tower of large photographs showed more of the American scenes.

The principal activity of the balcony's third exhibit complex was the Children's Creative Center. This exhibit, originated by the Museum of Modern Art in New York, suggested to the Pavilion visitors both the relationship between American parents and their children and the encouragement we give to children's creative interests. During the Exhibition, more than 16,000 young boys and girls delighted in the Center's unique toys and work-room, where paints and other materials were theirs to use as they wanted. Teachers helped the children but did not direct them. Although no other adults were permitted in the Center, parents and the general audience could look on through portholes in the Center's walls.

Next to the Children's Center, and outlined by the same physical structure, was an exhibit of American Architecture. By scale models and photographs, this display showed the diversity of our architectural arts and sciences, the emphasis we place on combining functional and aesthetic qualities. The exhibit encompassed a wide variety of homes, skyscrapers, churches, schools, shopping centers, hospitals and industrial buildings.

Many visitors, after their tour of the Pavilion's balcony displays, turned to the exhibits outside the Pavilion on this level (i.e., upon the roof extensions of first floor service areas). There were two, each an exhibit of wide public approval in Europe and neither duplicated in spirit or substance in any other national presentation at the Exhibition.

From Lincoln's Gettysburg address, " . . it is for us the living . . . to be dedicated to the unfinished work . . . " came the inspiration and title of one exhibit. Unfinished Work admitted that America is not yet a perfect society but established the promise that through faith and hard work the problems of man and his environment can be overcome. The exhibit first presented, by the use of newspaper blow-ups, our sociological problems, our problems of nature and conservation, and our problems of public health and medicine. Then, through photographs, models and text, it showed how each of these problems is being met. Finally, in a separate area of the Exhibit, the American goal was simply stated by photographs of men or things bettered by the efforts of the American citizen individually and in community. That America might admit a current situation of less than perfection through this exhibit of unfinished work was, in the expressed opinion of many European visitors and newspapermen, a true sign of America's greatness.

The public impact of Circarama, the second of the "outside" exhibits, can only be suggested in this report. Circarama, contained in its own

theatre building, was a 360-degree color motion picture realized by 11 synchronized projectors casting the film image of scenes photographed "in the round" by 11 synchronized cameras. Made possible by the cooperative efforts of the Office of the United States Commissioner General, the Ford Motor Company Fund and Walt Disney Studios, Cirarama literally surrounded the audience with an 18-minute transcontinental tour of the United States. America's natural and man-made wonders, its heritage and its people unfolded about the audience. A three-language commentary described the progress of the tour. More than 1,800,000 visitors saw Circarama, many of them after hours-long waits. Public reaction seemed to be that a visit to the Brussels Exhibition must include a visit to the American Circarama.

* * *

In completing a tour of the Pavilion exhibits, there would also have been seen the Cartoon Murals by Saul Steinberg, which showed "The Americans" with gentle humor; the display and scale of postage stamps (including a special U.S. commemorative issue for the Exhibition) at a U.S. Post Office Department Exhibit; the American Beach Scene built alongside the central pool; the photographic presentation of "48 Great Americans" of many races and creeds; and the "Loop Films" placed about the Pavilion. These last were motion picture vignettes of life in our country, projected continuously and repetitively in walk-through "theatres." They showed such diverse subjects as American churches, occupations, education, transport, shopping and sports.

Two other equally diverse yet common-in-purpose exhibits were the Voting Machines and the Restaurant. Six voting machines were operated by the Pavilion audience during the Exhibition. Their display, suggested by President Eisenhower, was to underscore our system of free elections and secret balloting and to demonstrate a unique American device used in the workings of our democracy. Visitors were able to use the machines to express their opinions on popular, nonpolitical questions, and they did so in numbers equal to the usage each machine would have been put to had it been used in an American election each year since 1776.

The American Pavilion Restaurant was created as reflection of the American theme and as an exhibit of a particular phase of American life. Like so many of the other exhibits, the restaurant depended to a large extent upon private financial help. The Brass Rail, Inc. of New York gave that help and operated the restaurant and its related facilities. The equipment was the most modern, the menu American "short-order": hamburgers and hot dogs, turkey and corned beef, clam chowder and sea food, apple pie and ice cream. The main restaurant seated 250 persons at a counter and tables; bars, the drugstore soda fountain and an outdoor terrace accommodated 250 more. The restaurant facilities were undeniably popular. A waiting line formed on the opening day of the Exhibition,

and a waiting line existed at its close. More than two million persons were served some food or drink of American origin--including 500,000 hot dogs.

The Performing Arts

Both the underlying concept of the Brussels Exhibition and the theme of American participation set the difficult goal of making the intangible tangible. The Belgian Commissariat General had asked each nation to show "what it really is, not what it makes." The need then was to present manifestations of basic national culture and to do so in terms understandable to an international audience. American Pavilion exhibits successfully overcame the inherent difficulties in this concept, but it was through the performing arts that an equally important, and perhaps more personal, international communication was established.

The performing arts were, in effect, living exhibits. They brought enjoyment to the foreign audience along with an appreciation of the American artists and his influence in the international arts today. Concomitantly, there was created a better understanding of the nation which produces and receives the performing arts in such wide ranges. To realize this, the organization of the performing arts program was guided by a philosophy of making many types of presentations available to the greatest number of people at the lowest possible price. Again, the problems of time and money were guiding, and again generous contributors helped meet the need.

Assisted by recognized experts in every aspect of the performing arts, program development began in early 1957 and was not finally completed until September 1958--one month before the Exhibition closed. It was obvious that our program, to be meaningful and true to its concept, would have to be based upon typical representations of American music, dance and drama, and presented as performing arts are to Americans at home: by established professionals and by newcomers, by world-renowned organizations and by community groups, by native American works and by American interpretation of international works. Full recognition was also given to the motion picture as an indigenous American art form, and special efforts were made to develop, through a committee of experts, a well-rounded program of documentary films for daily presentation.

The performing arts were given life in the American Theatre at the Exhibition. On occasion, however, the program expanded to other areas. Most of the official National Day events took place in the Exhibition's Grand Auditorium, and the Central Square of Brussels held 10,000 people one summer evening for an extension of Benny Goodman's American Theatre appearance. Several troupes staged excerpts from their programs on the float in the Pavilion's central pool. As much as possible of the program was presented without admission fee, but the need for

supporting revenues demanded some charge for major presentations. Ticket prices ranged from $1 to $3, far below that imposed by other nations' attractions, some of which charged as much as $10.

If a highlight could be selected from a season of performing arts highlights, it must be the American Festival Week. This was the week of June 30 through July 5, which included the American National Days of July 2 through 4. The National Days (the days allotted in turn to each nation for special presentations at the Exhibition) saw the American Ballet Theatre and the Philadelphia Orchestra with violinist Isaac Stern in Grand Auditorium matinee and evening performances. They were followed by an appearance of the young pianist Van Cliburn with the Philadelphia Orchestra. At the American Theatre, the musical comedy "Wonderful Town" played during the Festival Week, and in Brussels a privately organized and financed American ice show and a rodeo gave concurrent performances.

In its entirety, the performing arts schedule was as follows:

OPERA

New York City Center Opera Co. Carlisle Floyd's "Susannah" (European Premiere)	American Theatre June 25 through 29
NBC Opera Company "Maria Golovin" (World Premiere) by Gian-Carlo Menotti	American Theatre August 20 through 31 (except August 25)

MUSICAL COMEDY

New York City Center Light Opera Co. "Carousel" by Richard Rodgers and Oscar Hammerstein II	American Theatre June 4 through 22 (except June 9 and 16)
and "Wonderful Town" Leonard Bernstein's musical comedy	American Theatre July 2 through 13

ORCHESTRAL CONCERTS

Philadelphia Orchestra Conductor: Eugene Ormandy Soloists: Isaac Stern Van Cliburn	Grand Auditorium July 2, 3, 4, 5 (National Days)
Juilliard Youth Orchestra Conductors: Jean Morel Frederick Prausnitz	American Theatre July 23 through 27

ORCHESTRAL CONCERTS (cont.)

Belgian National Radio Symphony under the direction of the American Conductor, Milton Katims	American Theatre June 27
Xurlingame (Calif.) High School Orchestra	American Theatre August 12

RECITALS

	American Theatre
Yehudi Menuhin, violinist	June 1
Leontyne Price, soprano	June 9
George London, baritone	June 16
Blanche Thebom, mezzo soprano	June 23
Byron Janis, pianist	June 30
Robert McFerrin, baritone	July 7
Rosalyn Tureck, pianist	July 14
Jose Iturbi, pianist	July 27
Ralph Kirkpatrick, harpischordist	August 4
Leon Fleisher, pianist	August 18
William Warfield, baritone	September 1
Eleanor Steber, soprano	September 3
John Browning, pianist	September 8
Sylvia Marlowe, harpischordist	September 29
Leonard Rose, cellist	October 1
Berl Senofsky, violinist	October 6
Ethel Smith, organist	October 14
Theodore Lettvin, pianist	October 15

POPULAR AND FOLK MUSIC

Harry Belafonte	American Theatre September 5, 6, 7

JAZZ

Benny Goodman and his Orchestra, presented by the Westinghouse Broadcasting Company	American Theatre May 25 through 30
Jazz Week--the Newport Jazz Festival Sarah Vaughan and her Trio Sidney Bechet and his Sextet Teddy Wilson Newport International Band conducted by Marshall Brown	American Theatre July 29 through August 3

CHAMBER MUSIC

New York Woodwind Quintet	American Theatre August 25
Juilliard String Quartet	American Theatre October 13
Antiqua Players	American Theatre September 8
Oberlin String Quartet	American Theatre September 14

BALLET

American Ballet Theatre	Grand Auditorium July 2, 3, 4 (National Days)
American Ballet Theatre	American Theatre August 5 through 10
Jerome Robbins Ballet	American Theatre July 16 through 20
Andre Eglevsky's Ballet Divertissements	American Theatre October 4 and 5

DRAMA

Yale School of Drama "J.B." by Archibald MacLeish	American Theatre September 9 through 14
The Actor's Workshop of the San Francisco Drama Guild "Waiting for Godot" by Samuel Becket	American Theatre September 17 through 20
New York City Center Drama Company "The Time of Your Life" by William Saroyan	American Theatre October 8 through 15 (except October 13)

CHORAL GROUPS

Massachusetts Institute of Technology Choral Society	American Theatre July 11
Manhasset Pilgrim Fellowship Choir	July 20
Concordia Seminary Chorus	July 22

CHORAL GROUPS (cont.)

Yale University Glee Club	July 24
University of Illinois Men's Glee Club Smith College Glee Club Knox College Choir	September 1 (joint concert)
Apollo Club of Minneapolis	September 12

MOTION PICTURES

"South Pacific," produced by Magna Films Corp.	American Theatre May 1 through May 24
"Calvacade of Great American Films," 16 of the best films dating between 1902 and 1952 Museum of Modern Art Film Library and Motion Picture Association of America	American Theatre Weekly or bi-weekly during Exhibition
Documentary Films	American Theatre Daily or as scheduled during Exhibition

This American performing arts program was seen and heard by a total theatre audience of more than 220,000 persons. It was intensively covered by the European press, and several attractions were broadcast or televised over wide networks. It can be said without question that the performing arts made a splendid contribution to the American effort and, as an exhibit technique, proved to be an excellent extension of the American theme. The fact that our attractions centered in the American Theatre, the only national facility of its kind at the Exhibition, served to focus attention on the program more so than was the case with other nations.

Symbolic of the recognition given the American performing arts was the receipt of a special award from the Union of Belgian Music Critics for "the best musical program at the Exhibition."

The Pavilion Guides

The programs of site development, exhibits and the performing arts were the formal realizations of the American participation in the Brussels Exhibition. A simple listing of them, however, leaves the program lacking in perspective, and it is necessary to add some of the background and some of the adjuncts to achieve a fuller picture. And first consideration here must be given to the Corps of Guides, the young men and women who

Special Events

Another wide area of activities supplemental to the exhibits but integral in theme execution was placed under a general classification of Special Events. These could be--and were--Pavilion concerts by glee clubs, square dance and cowboy demonstrations on the Pavilion esplanade, performances by university and military marching bands throughout the Exhibition grounds, sports events and many other things. All were marked by a freedom and spontaneity, by a basic friendliness and simplicity and by the characteristic of being uniquely American. Falling within the Special Events category was the State Day Program under which our States and Territories each enjoyed a "day" at the American Pavilion. State Days were proclaimed from the Pavilion Balcony in simple public ceremonies, and all States and Territories participated in some way. (Hawaii, for example, flew to Brussels many thousands of orchids and distributed them to visitors on Hawaii Day.) Special Events were almost continuous at the Pavilion and proved to be of an interest and significance beyond anticipation. Without doubt, they were fun for the visitor and made his stay in the American Pavilion a happier one--which was, of course, one of the goals of the American effort in Brussels. Special Events also permitted our program to spread beyond the limits of the American site itself to other areas of the Fair grounds and to the heart of Brussels.

A list of the important groups which performed in the U.S. Pavilion and at the Fair grounds follows:

The Airmen of Note, the "Glenn Miller Air Force Dance Band" from Washington, D.C.
The Seventh Army Symphony Orchestra from Stuttgart, Germany
The U.S. Air Force Command Band from Wiesbaden, Germany
U.S. Marine Corps Band from Parris Island, North Carolina
U.S. Marine Corps Drum & Bugle Corps from Washington, D.C.
U.S. Marine Corps Ceremonial Drill Company from Washington, D.C.
University of Mississippi Marching Band
University of California Marching Band
Acton Square Dancers
European Association of American Square Dance Clubs
Forbes Magazine Business Seminars
Harry Belafonte in special concert for Belgian orphans
The Third Air Force Band of Middlesex, England
Harlem Globetrotters
Films of Olympic Games
Hi-Fi Demonstrations
Hawaiian musical troupe
Gloria Arjona in recital from famous Spanish Drama
U.S. Air Force Drum & Bugle Corps
Special Wild West show featuring cowboys and Indians on horseback
Brown University Jazz Band
U.S. Navy Steel Band from Puerto Rico
U.S. Navy Dance Band from USS Canberra
Gala party on occasion of World Film Festival
Philharmonia Hungarica
Usted Vilayat Khan, sitar player from India

Public Affairs

As could be expected, the Exhibition was a focal point for the world press. The American program, as one of the most extensive national participations, was described in words and recreated by motion pictures and television for a world audience. More than 1000 journalists came to the Pavilion and were assisted in their activities by the staff. Our participation also attracted distinguished persons from the United States and other nations in such numbers that a special staff unit had to be organized to arrange the details attendant upon their visits. This was particularly necessary in the case of Heads of State, whose visits to the American Pavilion entailed intricate planning and coordination with a great number of other agencies. The official reception area of the offices was used on more than 200 occasions to greet distinguished guests.

CHAPTER V

AMERICAN PARTICIPATION IN THE INTERNATIONAL EXHIBITS

To exemplify the concept of international cooperation underlying the Brussels Exhibition, its Belgian planners organized two great exhibits into which the genius of many nations flowed in common effort. These were the international exhibits of science and fine arts. The United States was a leading contributor to both.

The International Science Exhibit

In the International Hall of Science, the United States joined 14 other nations* in a coordinated exhibit of man's most significant advances in science. The exhibits stressed fundamental rather than applied science and showed the basis of modern scientific knowledge in four categories: the Atom (atomic physics), the Molecule (chemistry), the Crystal (solid state physics) and the Living Cell (biology).

The American exhibits were integrated with those of other nations through the medium of international committees, which met periodically and assigned to each nation specific exhibits elements from the overall plan for the Science Hall. The American participation was developed and coordinated for the United States by the National Science Foundation under an agreement with the office of the Commissioner General. Aiding the Foundation were advisory committees of leading American university and industry scientists, among whom Dr. Paul A. Weiss of the Rockefeller Institute for Medical Research served as general chairman and as principal advisor for scientific exhibits in the American Pavilion.

The two-acre Science Hall, when completed, encompassed 51 basic exhibits which were in turn divided into almost 500 sub-exhibit components. In keeping with the exhibit philosophy, no national groupings were made, and in many cases a single exhibit was developed through the resources of several nations. The visitor to the Science Hall first entered a theatre where an explanatory film, projected in wide screen and having five-language simultaneous translation commentary, introduced him to those principles of science which the exhibits would illustrate. Entering the exhibit area, he would find the four separate exhibit classes opening from a common passage. On a second floor of the Science Hall were lecture and demonstration rooms. In one of these, as part of

*Belgium, Czechoslovakia, France, West Germany, Israel, Italy, The Netherlands, Poland, Portugal, Spain, Switzerland, the United Kingdom, the USSR and Yugoslavia.

the American contribution throughout the Exhibition, Dr. Hubert Alyea of Princeton University gave extraordinarily popular practical demonstrations of scientific theory.

The United States provided approximately one-tenth of the total number of Science Hall exhibits, concentrated mostly in the endeavors which have brought world renown to American scientists. Limitations of funds (despite, again generous assistance from outside sources) curtailed the American program in several areas, but our participation was fully representative in quality.

No attempt will be made here to describe these highly technical displays but mention must be made, however, of one American contribution which was of great interest. This was the Aerojet AGN-211 nuclear reactor, the only operating reactor at the Exhibition. Though the reactor was of the research type and small in power output, its exhibit gave to visitors concrete evidence that the harnessing of the atom can indeed be a positive step for mankind.

The International Hall of Science proved to be a distinguished display of man's efforts to know his universe and himself. Perhaps of greatest significance to the scientist, technician and student, the exhibit nonetheless provided the layman with an awareness of these efforts and an understanding of the truly international character of the basic sciences.

The International Fine Arts Exhibit

The Belgian Commissariat organized the International Hall of Fine Arts under the realization that at no other time in history has public interest in art been as truly international as it is in mid-twentieth century. In describing their purpose, the Belgian planners said " . . . aspiration for beauty brings nations closer together for a better mutual understanding of their respective civilizations. The multiplicity and rapidity of communications permit man to satisfy his intellectual curiosity and to render art consciousness universal."

The fine arts exhibition was again developed as a completely international effort. Under the title "50 Years of Modern Art," the exhibition brought together 360 works selected by an international committee of experts. The characteristic of national participation here lost all validity. For example, the works of the 17 American artists represented in the exhibit came from collections throughout the world; the contributions from American collections included the works of foreign artists.

The International Hall of Fine Arts succeeded fully in its purpose. It was a popular exhibition in the broadest sense and worthy of its ambition to gather together in Brussels a significant portion of humanity's fine arts patrimony.

* * *

In the context of its preoccupation with the sciences and fine arts, the Belgian Commissariat called to Brussels international leaders in these fields to speak upon their "opinions, forecasts and hopes for the future on questions vital to the world today." The United States was honored to have such invitations issued to Dr. Weiss in the sciences and to James Johnson Sweeney, Director of the Solomon R. Guggenheim Museum, in the fine arts.

CHAPTER VI

AFTER THE EXHIBITION

The Brussels Universal and International Exhibition closed its gates on October 19, 1958. At the American Pavilion that evening, the 13 American flags were slowly lowered by a color guard of Guides as more than 10,000 persons looked on. The usually-present crowd noises of the Exhibition were stilled, so much so that a spectator's comment, "Thank you, America, for what you have done for us," could be heard clearly.

The last phase of the American program, Striking the Fair, was put into operation on the evening of October 19. Throughout the night, workmen prepared the Pavilion for the orderly removal of exhibits, and in the next two months more than 5,000 items of exhibit material and equipment were returned to the United States or sent to destinations in Europe. It was during this period that arrangements were completed with the Belgian Government for the transfer of the American site structures to Belgium as a gift from the United States. The only alteration to be made to the site was the removal of the Pavilion roof structure and sidewalls above the balcony level and the removal of the small, separate Circarama structure. A contractor began this work on December 29, the day the last crated exhibit shipment left the Pavilion.

Staff members terminated their employment as their responsibilities were brought to a conclusion. Between October 19 and November 1, more than 400 of the 500-person operating complement left the rolls. Gradual terminational continued throughout the winter months until mid-February when nine American staff members remained to complete the final work in the office of the Commissioner General.

And so the Exhibition ended. Its final significance, or that of the American program, cannot yet be judged, for as the Belgian Commissariat stated, "only the auditors of this great enterprise (the 42 million visitors) can ultimately strike a balance sheet for the Exhibition." We may look forward with confidence to that audit.

CHAPTER VII

RECOMMENDATIONS FOR THE FUTURE

This report of the American program for the 1958 Brussels Exhibition has been written primarily as a summary record of a unique and unprecedented Government project. The staff members who contributed to the project have shared an equally unique professional and human experience. It is hoped, therefore, that the report may provide some help to future planners of future national exhibits, and that from its brief pages a measure of guidance may be drawn.

In any undertaking such as this, seemingly insurmountable difficulties arise, urgencies are thrust upon the staff seriatim, mistakes are made and "the hard way" appears in retrospect to have been the normal way. These experiences place an obligation on the office of the Commissioner General to offer recommendations for use by future planners, and so the more significant conclusions to be drawn from the Brussels program are summarized in this Chapter.*

Time and Money

At the head of any list of problems facing the Exhibition planner are time and money. Such a statement appears to phrase the obvious, but a singular urgency confronts a program geared to producing a finished whole from a vast number of heterogeneous parts in the face of a set, unchangeable opening date.

To review briefly, the office of the Commissioner General was established as an operating unit of Government in 1957, fifteen months before the opening of the Brussels Exhibition. At that time, a sum of $4 million dollars had already been appropriated for the program. Shortly after its creation, the Commissioner General's office appeared before the Congress seeking the estimated $11 million minimum balance of its needs and attempting to justify all expenditures, some of which would not be made until mid-1959. This, of course, cannot be done; under the circumstances, however, there was no alternative. Eventually four appropriation requests were made, the uncertainty of which forced frequent major changes in planning. (The final appropriation request was granted in part less than three weeks before the Exhibition opened and under circumstances that made successful execution of the American program extremely doubtful.)

*A special report on important aspects of Pavilion operations has also been prepared. This report on the practical day-to-day considerations of the American program, should also be of material assistance to future exhibition projects.

Planning for U.S. participation in any other exhibition of this scope must be undertaken differently. Three years should be allowed for planning and construction before the Exhibition's opening date. The project planning must proceed on a basis of theme, then exhibits and program, and finally physical containment (i.e. detailed engineering planning, construction) rather than on a basis of simultaneous planning, construction and fund-seeking as the staff was forced to undertake. Planning can be accomplished by a small staff without a great expenditure of funds; only when it has been completed should the major program appropriation be sought. And here, adequate time must still be budgeted to permit revisions in planning should the appropriation be less than needed. Under the most favorable circumstance, funds to cover the entire project's needs should be available before the execution of plans begins. Periodic appropriations, perhaps forthcoming and perhaps not, are an imperfect foundation upon which to plan.

The National Exhibit Theme

This report has described the development of the American theme for the Brussels Exhibition. The theme followed as faithfully as possible the spirit of the Exhibition created by the Belgian planners. It is obvious that specific recommendations from the Brussels experience cannot be made for other Exhibitions, but one paramount conclusion can be drawn:

An exhibit of our way of life is of more interest and value to the foreign audience than one based upon our material wealth. A corollary must be that an exhibit so planned will be of more value to the United States.

Evidence from the Brussels Exhibition overwhelmingly supports these statements. Frankness, subjectivity and warmth in displaying America replaced the cataloguing of strengths and virtues. The national exhibit was received in the hearts as well as in the minds of men. No better summary of this thought can be made than to repeat the comment of a foreign visitor to the American exhibit in Brussels:

> "The American Pavilion underscores freedom. Visitors here feel and appreciate the friendly, gay atmosphere. There is no compression or compulsion. Man seems to recognize that his importance as an individual receives support in the American Pavilion. Even if you haven't displayed all of the wonders of the United States, you have created a happy, comfortable mood. You have convinced the world of your love of peace and tranquility. This Pavilion and its programs, I believe, is the best story that America has told about herself thus far."

America was never before exhibited under similar circumstances, but it could well be again.

The Performing Arts

To the exhibit planner, the need for animation is axiomatic. The most impressive and sincere exhibit theme will fail if, in execution, it lacks the spark of visual appeal and human communication.

The cultural, way-of-life theme set for the Brussels Exhibition posed particular challenges in this regard. To express the theme tangibly and to do so in a stimulating, meaningful way was a problem that had to be met. It was met in a number of ways, one of the more important being through the extensive use of the performing arts. The Brussels theme provided a natural base for the performing arts, and the magnificent "people-to people" receptiveness they created in Brussels points to these arts as a completely valid exhibit technique in any national exhibit program abroad.

Through the wide range of the American performing arts, American musicians, dancers and actors can establish a communication with foreign peoples in terms incapable of realization through other exhibit techniques. Two facets of this are particularly noteworthy:

1. The polished, professional production is, of course, the ultimate in the performing arts. Yet the worth of the less sophisticated presentation cannot be undervalued. As has been noted, the staff organized a great number of "special events": collegiate and military marching bands and choruses, square dancers, cowboys, and many other "basically American" performances. Most of these were self-financed, some at great sacrifice to the performing groups. They were received by the foreign audience with more than enthusiasm and contributed substantially to the success of the American exhibit program.

2. Commercially-produced motion pictures are a rich asset to any national exhibit program abroad. The European audience knows what America has done in this art form and receives it with appreciation and understanding. With the public in Brussels, one of the most sought-for items was a ticket (free) to the regular showings in the American Theatre of "The Calvacade of Great American Films," a weekly presentation of milestones in American motion picture history. The great success of this feature makes it especially worthy of consideration for any national exhibit program abroad.

And, of course, recommendations concerning the performing arts and motion pictures cannot be made without underscoring again the contribution of Circarama, described earlier in the report.

Give-Away Publications

In an exhibit as large and diverse as America must present at any international exhibition, it is essential that the visual exhibit be

supported by free, multi-language publications in such quantities and and languages as will assure their intelligent use by almost all foreign visitors. The publications should be of two types: a simple guide to the complex of exhibits and a more substantive piece explaining the exhibits in some detail and commenting upon the relationship and application of the exhibits to American life.

A serious gap in the American exhibit at Brussels was the lack of adequate numbers of these publications. Funds requested for their preparation were not appropriated, and only the generosity of private sponsors assured a small supply. Here the American program suffered in comparison with the Russian, which made available to visitors quantities of free publications on the Soviet exhibit and Soviet life.

Publications must not reach the visitor as a flood of flimsy handouts. But the appreciation of the European audience for well-preserved "take-home" information was clearly demonstrated in Brussels, particularly in its relation to the American and Soviet Programs. The presence of these publications in the foreign home is a continuing benefit to the purposes for which the national exhibit is undertaken.

Private Assistance

An American national exhibit for an international exhibition must rely heavily on private sources for help. No matter the size of its appropriation, there are things a Government program cannot accomplish without the contributions of industry, state and local governments, museums, individual citizens and other sources.

The office of the Commissioner General put stress on cash contributions in the few months it had available to engage in solicitation activities and received approximately $600,000 from generous contributors. Yet many times more than this amount was needed--and found--in material and service contributions, the loans and donations ranging from works of art to complex machines, from consulting assistance to performing arts services. The receipt of great quantities of these materials and services was the more gratifying because of the short time (and concomitant inadequate preparation) the staff could devote to solicitation activities. In all, more than 1200 separate contributions were made.

The future national exhibit planner must be aware of the importance of outside help and plan accordingly from the outset. Solicitation activities should be organized at the beginning of planning, coordinated by a single responsible staff member (whose responsibilities encompass the entire area of private assistance) and given priority consideration in the mind of every staff planner. Careful attention must also be given to adequate publicizing of the needs for contributions and the benefits derived from them by the contributor.

Operation Without Administrative Restraint

The planning and execution of a national exhibit program for overseas presentation is an extremely difficult function to fit into the established order of Government. Many of the laws, administrative regulations, checks and balances that are vital to the ordinary governmental function cannot be applied to a specific-purpose, terminal program of this type. The Government machine is not, of course, designed to produce the international exhibition product.

The office of the Commissioner General was fortunate to receive, by Presidential Executive Order, exemptions from certain laws. Without these exemptions the program could not have been accomplished. It is of paramount importance that a future program of this type be granted not only these exemptions, but also freedom from administrative regulations that bear not at all upon its nature and function. This recommendation does not suggest an absolute autonomy but recommends careful consideration of the removal of non-essential restrictions facing a unique undertaking. It also presupposes intelligent and willing administrative support by established units of Government.

Executive Staff

As stated above, the program of developing a national exhibit for an international exhibition is far removed from the normal operations of Government. It follows that the selection and administration of the program's executive staff must be more flexible and less subject to ordinary doctrine than is the case in day-to-day Government business. Many of the skills required in forming the national exhibit are not found in Government or in the normal sources of Government recruitment but must instead be painstakingly sought. Recruitment of necessity turns to people of established ability who must be convinced of the necessity of serving their Government in a one-shot, terminal project.

The chief executive of the program must be given absolute freedom in the selection and hiring of staff. Need and ability to meet need are the sole criteria in judging a prospective staff member once his basic qualifications for serving in a governmental capacity are established. A program beset by a difficult time schedule and budget, as any national exhibit will be, cannot use other standards.

Another fundamental problem of project staffing is the establishment of clear-cut lines of executive authority and responsibility. Again this may seem obvious, but it must be understood that the same executive staff will supervise four distinct phases of the program: planning, execution of planning, operation and termination, or "striking the fair." It is therefore of the greatest necessity to establish, from the outset, a distinct chain of command, administered so that executives of all levels (and particularly those on equal levels) understand their functions in a

changing program. Such an understanding is imperative in the top councils of management.

Legal Assistance

The lack of continuous legal assistance was a serious problem to the staff. This had prime emphasis in contracting matters (the office committed more than $10 million of public funds under contracts) but extended also to many diverse activities, such as disposition of property, lawsuits brought by foreign nationals, agreements made with foreign governments, and the like. Yet the office operated for half of its existence without direct legal counsel of any kind (and for the other half relied upon privately employed counsel, upon various attorneys assigned on a short-term basis by the Department of State and upon trans-Atlantic telephone communication with the Department's Washington legal staff).

The matters requiring legal attention are daily and continuing in a program of this type. An attorney with broad Government experience must be assigned as a full-time staff member.

Termination Planning: Striking the Fair

It has been previously noted that a national exhibit program is divided into four basic phases: planning, execution of planning, operation and finally, "striking the fair." It is difficult to make any distinction among these phases as to complexity and magnitude of work. Striking the fair is, however, as complex as any other phase and offers few of the prior challenges or satisfaction. It is hard, unrewarding work to be done after the crowd has gone home. Not only the nature of the work but the very atmosphere in which it is conducted necessitates careful prior planning to insure well-ordered, economical termination.

Staff planning for striking the Fair entered its detailed stages shortly after the opening of the Brussels Exhibition. A staff coordinator was appointed to bring together a project instruction on all aspects of striking: exhibit and property disposal, shipping, structural demolition, administrative controls and close-out procedures and, of the greatest importance, schedules of staff termination and return to the United States. This instruction was completed three months before the close of the Exhibition, reviewed exhaustively, and put into effect when the American Pavilion closed its doors to the public. The constantly changing picture of termination requirements, particularly in personnel, made amendment to the details of the instruction mandatory, but the basic plan remained unchanged. It proved an invaluable tool of the program, and its development, form and use are strongly recommended for serious study in any future national exhibit program.

APPENDIX B

SUMMARY OF FINANCIAL OPERATIONS

MAY 15, 1959

A. Requirements:

1. Pavilion (Construction and Demolition)	$6,092,145
2. Exhibit Program	4,237,751
3. International Science	550,000
4. Performing Arts	700,649
5. Public Affairs & Historical Review	256,211
6. Administration	1,300,084
7. Insurance	70,000
8. Taxes	384,000
9. Publications	115,712
10. Estimated Return to U.S. Treasury from Appropriated Funds	353,003
	$14,059,555

B. Source of Funds:

Regular Appropriation 19-11X0064	$13,445,000
Allocation for Retroactive Pay Increase	23,161
Cash Donations from Non-Federal Sources	591,394
	$14,059,555

C. Returned to U.S. Treasury from Miscellaneous Receipts

Deposits to Date	$ 168,826

D. Supplies and Equipment:

Transferred to the Department and other Government Agencies, Property with fair value of	$ 549,193

APPENDIX C

SUMMARY OF APPROPRIATIONS MADE FOR UNITED STATES PARTICIPATION IN THE BRUSSELS UNIVERSAL & INTERNATIONAL EXHIBITION, 1958

	Date	Request For	Request Made To*	Action By*	Date	Amount Approved	Amount Appropriated	Cumulative Total of Appropriations
(1)	a) 7/17/56	$10,000,000 (initial funds from estimated total requirements of $15,000,000)	SCA	S	7/25/56	$5,000,000		
	b)			H-SCC	7/26/56	4,000,000		
	c)			President	7/31/56		$4,000,000	$4,000,000
(2)	a) 3/10/57	9,500,000	HCA	HCA	4/12/56	5,000,000		
	b)			H	4/17/56	5,000,000		
	c) 5.9/57	9,500,000	SCA	SCA	5/14/57	8,490,000		
	d)			S	5/15/57	8,490,000		
	e)			H-SCC	5/28/57	6,500,000		
	f)			President	6/11/57		6,500,000	10,500,000
(3)	a. 3/10/57	1,500,000 (Supplemental FY 1957)	HCA	HCA	5/3/57	1,300,000		
	b)			H	5/7/57	1,300,000		
	c. 5/13/57	1,500,000	SCA	SCA	5/15/57	1,500,000		
	d.			S	5/20/57	1,500,000		
	e)			H-SCC	5 24/57	1, 00,000		
	f)			President	6/21/57		1,300,000	11,800,000
(4)	a. 3.5/57	2,889,000 (Supplemental FY 1958)	SCA	SCA	8/15/57	2,889,000		
	b.			S	8/19/57	2,889,000		
	c			H-SCC	8/20/57	545,000		
	d			President	8/28/57		545,000	12,345,000
(5)	a 2 4.58	2,054,000	HCA	HCA	2/20/58	1,000,000		
	b.			H	2/26/58	1,000,000		
	c. 2.27,58	2,054,000	SCA	SCA	3/4/58	2,054,000		
	d			S	3/11/58	2,054,000		
	e			H-SCC	3/24/58	1,100,000		
	f			President	3/28/58		1,100,000	13,445,000

* H = House of Representatives
S = Senate
HCA = House Committee on Appropriations
SCA = Senate Committee on Appropriations
H-SCC = House-Senate Conference Committee

APPENDIX D

ADVISORS AND CONSULTANTS TO THE AMERICAN PROGRAM

Theme and Exhibits Advisors

Donald L. M. Blackmer
John Morton Blum
John E. Burchard
Martin Deutsch
John Hersey
C. D. Jackson
Gyorgy Kepes
Wayne Kernodle
Edwin H. Land
Elting E. Morison
Ithiel de Sola Pool
Walt Whitman Rostow
Arthur M. Schlesinger, Jr.
Charles A. Siepman
Kenneth V. Thiman
Jerome B. Wiesner
Victor F. Weisskopf

In addition, 23 other leading American men and women contributed ideas and suggestions for the theme and exhibits.

Architectural Advisory Committee of the American Institute of Architects

Earl T. Heitschmidt, Chairman
Clair W. Ditchy
Richard Koch
Roy F. Larson
Edgar I. Williams

Fine Arts Advisory Committee

John Walker, Chairman
Leslie Cheek, Jr.
Rene d'Harnoncourt
Thomas C. Howe, Jr.
James J. Rorimer
Francis Henry Taylor
Gordon B. Washburn

Assisting in the selection of the specific works of contemporary art shown in the American Pavilion were:

H. Harvard Arnason
Robert Hale
Grace McCann Morley

Industrial Design and Crafts Advisory Committee

Joseph Carreiro, Chairman
Alfred Auerbach
William Daley
John M. Gates
John S. Griswold
Robert J. Harper
Robert H. Hose
Theodore S. Jone
Melanie Kahane
Ellen McC. Long
Thomas M. Messer
Peter Muller-Munk
William C. Renwick
Mrs. Vanderbilt Webb
John Vassos

Science Advisory Committees

Paul A. Weiss, Principal Advisor

The Atom Class Committee

Ernest O. Lawrence, Chairman
Farrington Daniels
Norman Hilberry
Willard F. Libby
Denis M. Robinson

The Molecule Class Committee

Henry Eyring, Chairman
Roger Adams
Hubert N. Alyea
William O. Baker
Farrington Daniels
Peter J. W. Debye
Clarence E. Larson
Frank C. McGrew
Max Tishler

The Crystal Class Committee

Frederick Seitz, Co-Chairman
Cyril S. Smith, Co-Chairman
Charles P. Bean
Douglas S. Billington
R. G. Breckenridge
Richard O. Girsdale
Robert P. Multhauf
Earl R. Parker
Roman Smoluchowski

Living Cell Class Committee

Paul A. Weiss, Chairman
George W. Beadle
William Bloom
Harry Eagle
Ernest W. Goodpasture
Alexander Hollaender
William J. Robbins
Francis O. Schmitt
E. L. Tatum
Douglas Whitaker

Music Advisory Panel, International Exchange Program of the American National Theatre and Academy

Alfred Frankenstein
Howard Hanson
Jay S. Harrison
Edwin Hughes
Paul Henry Lang
Arthur Loesser
Al Manuti
John Rosenfield
William Schuman
Carleton Sprague Smith
Harold Spivacke
Marshall W. Stearns
Virgil Thomson

Regional Representatives:

E. William Doty
S. Turner Jones
Vanett Lawler

American Educational Theatre Association, Overseas Touring Committee

Frank M. Whiting, Chairman
William Brasmer
Alice Griffin
Gilbert V. Hartke
Paul Kozelka
Jack Morrison
Gail Plummer
Henry Schnitzler
Willard Swire

Regional Theatre Advisory Panel

Alice Griffin
Louisette Roser
Willard Swire

Jazz Consultant

Marshall W. Stearns

Electronic Music Advisor

Otto Leuning

Film Consultants

Richard Griffith
G. Griffith Johnson, Jr.
Charles F. Schwep

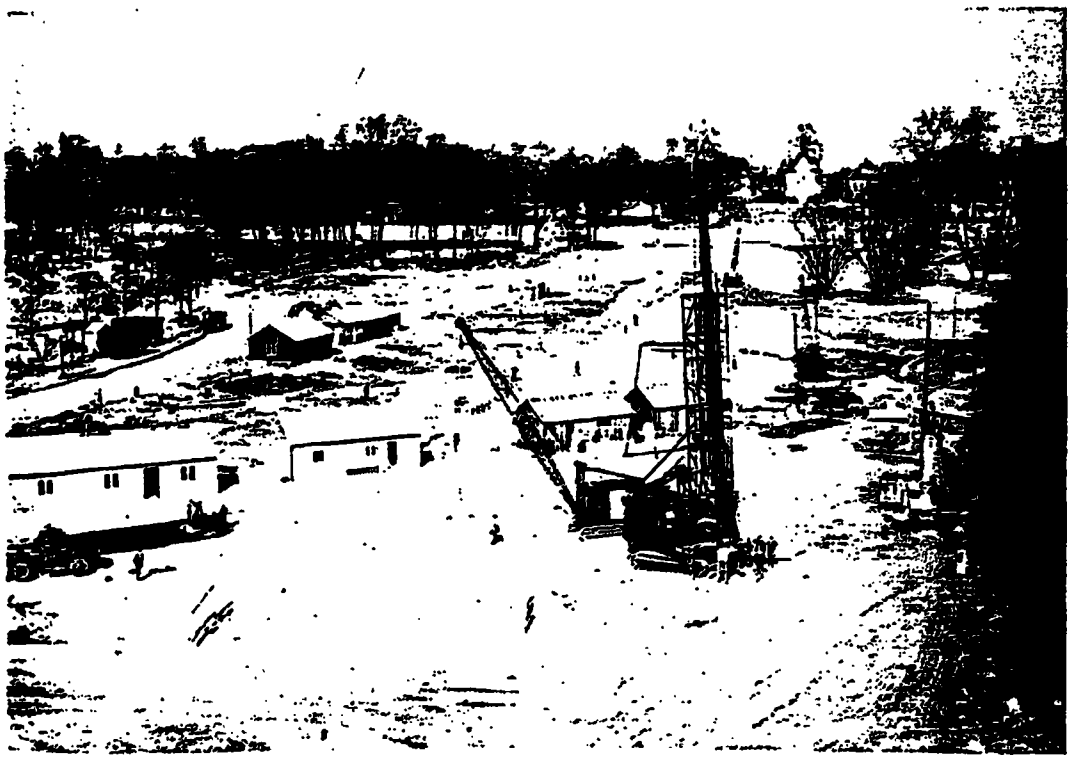
Special Advisor to the Coordinator of Performing Arts

Jess Hartman

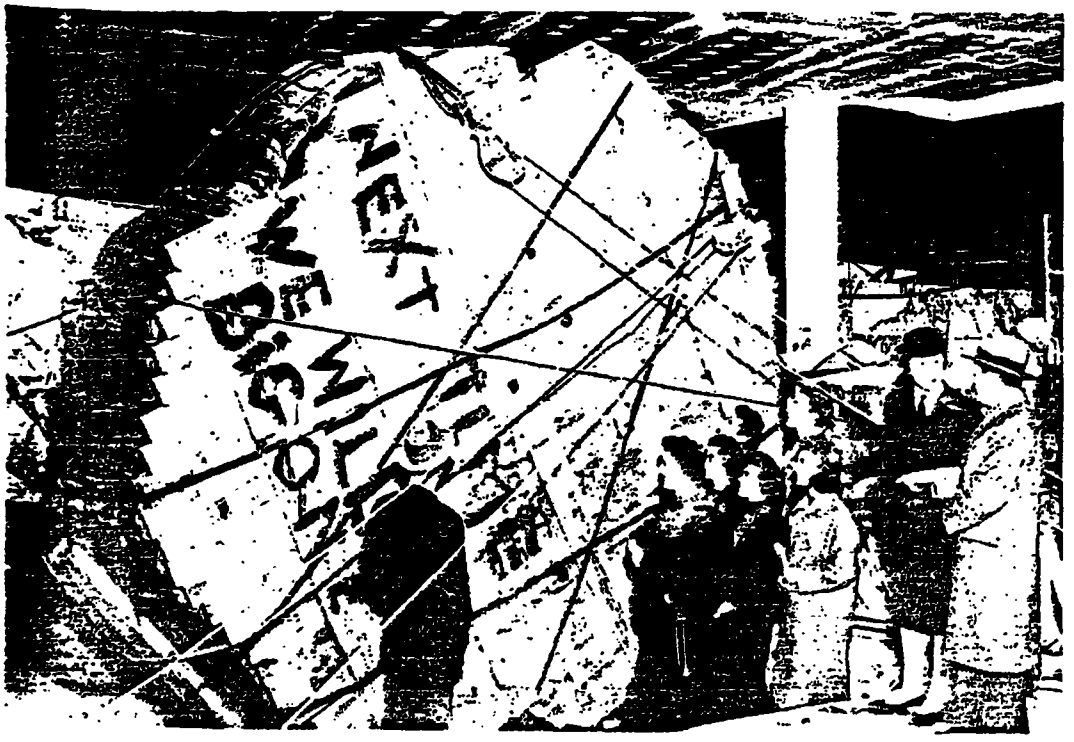
APPENDIX E

NATIONAL PAVILIONS, INTERNATIONAL AND SUPRANATIONAL ORGANIZATIONS, AND U.S. PRIVATE PAVILIONS AT THE BRUSSELS UNIVERSAL & INTERNATIONAL EXHIBITION, 1958

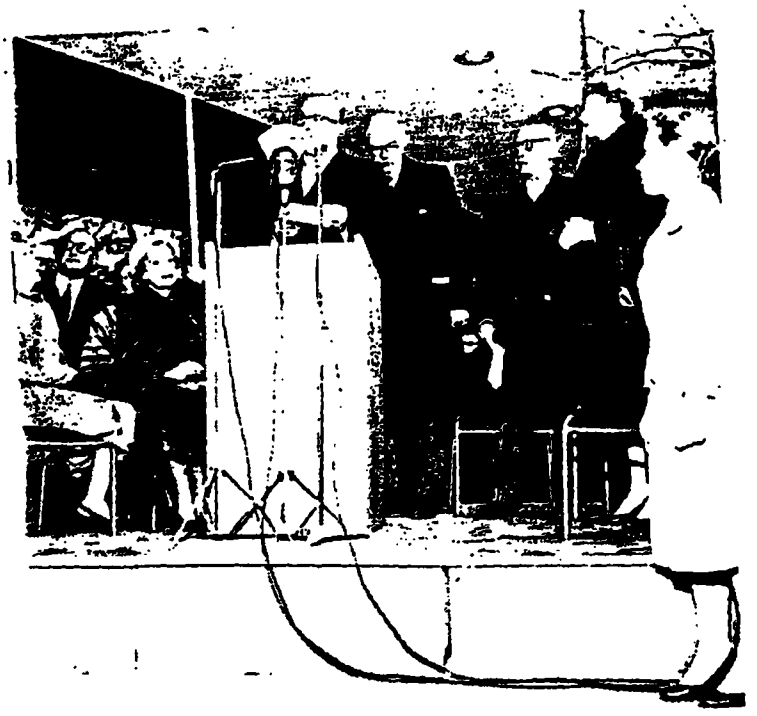
Autonomous Participants	Foreign Participants	International Organizations	Supranational Organizations	U.S. Firms With Own Pavilions*
1. Belgium 2. Belgian Congo & Ruanda-Urundi	1. Argentina 2. Austria 3. Brazil 4. Cambodia 5. Canada 6. Czechoslovakia 7. Dominican Rep. 8. Arab States, comprised of: Egypt Iraq Jordan Saudi Arabia Syria 9. Finland 10. France 11. Germany (West) 12. Holy See 13. Hungary 14. Iran 15. Israel 16. Italy 17. Japan 18. Liechtenstein 19. Luxembourg 20. Mexico 21. Morocco 22. Monaco 23. Netherlands 24. Nicaragua 25. Norway 26. Philippines 27. Portugal 28. San Marino 29. Spain 30. Sudan 31. Switzerland 32. Thailand 33. Tunisia 34. Turkey 35. U.S.S.R. 36. United Kingdom 37. U.S.A. 38. Venezuela 39. Yugoslavia (Five Arab States occupied one pavilion, but are listed as separate participants)	1. O.E.E.C. (Organization for European Economic Co-Operation) and C.E. (Council of Europe) 2. Benelux 3. Customs Co-Operation Council 4. International Red Cross 5. Sovereign and Military Order of Malta 6. Ecumenical Council of Protestant Churches 7. United Nations and Specialized Agencies 8. Rotary International (O.E.E.C. and C.E. occupied one pavilion but are listed as two participants)	1. European Coal and Steel Community	1. Coca-Cola 2. Eastman Kodak 3. International Business Machines 4. Philip Morris Overseas 5. Westinghouse** 6. Singer Sewing Machine 7. Pan-American World Airways *Includes those represented by foreign affiliates **The Westinghouse exhibit was housed in one of the spheres of the Atomium
Total .. 2	Total 43	Total 9	Total..1	Total 7
			GRAND TOTAL 62	



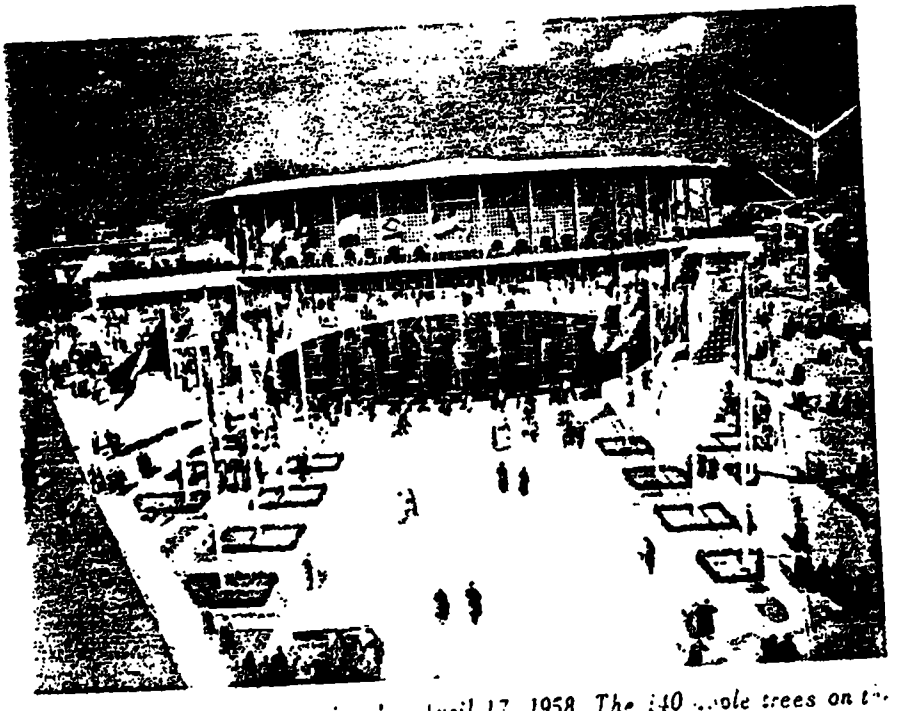
The American site at the Exposition in March 1957, a little more than a year before opening day. The Pavilion was built around the willow trees in the background right.



... thousand ... shipment ... sent to the American Pavilion, a 16-foot section of California redwood in its exhibit position before the opening of the Exposition. The legend on the ... next time ... will send a big one."



The Honorable Leonard W. Ha.' Special representative of President Eisenhower, reads the President's Message at the dedication of the American Pavilion, April 17, 1958.



The American site on opening day April 17, 1958. The 140 whole trees on the esplanade have not yet come to full leaf.

Chairs in use by the public on the outer balcony of the Pavilion. In the background is the above-ground section of the American Theatre structure.

A section of the "Face of America" exhibit.

A section of the folk art exhibit.

The electro mechanical hands in operation by a visitor as an American Pavilion Guide explains their use.

Ramac answers a question from First Deputy Soviet Premier Anastas I. Mikoyan in the American Pavilion.

The audience watches a production in the color TV studio.

Two aspects of the "Islands for Living." At top, a demonstration of American kitchen equipment; bottom, one of the models in the daily fashion show.

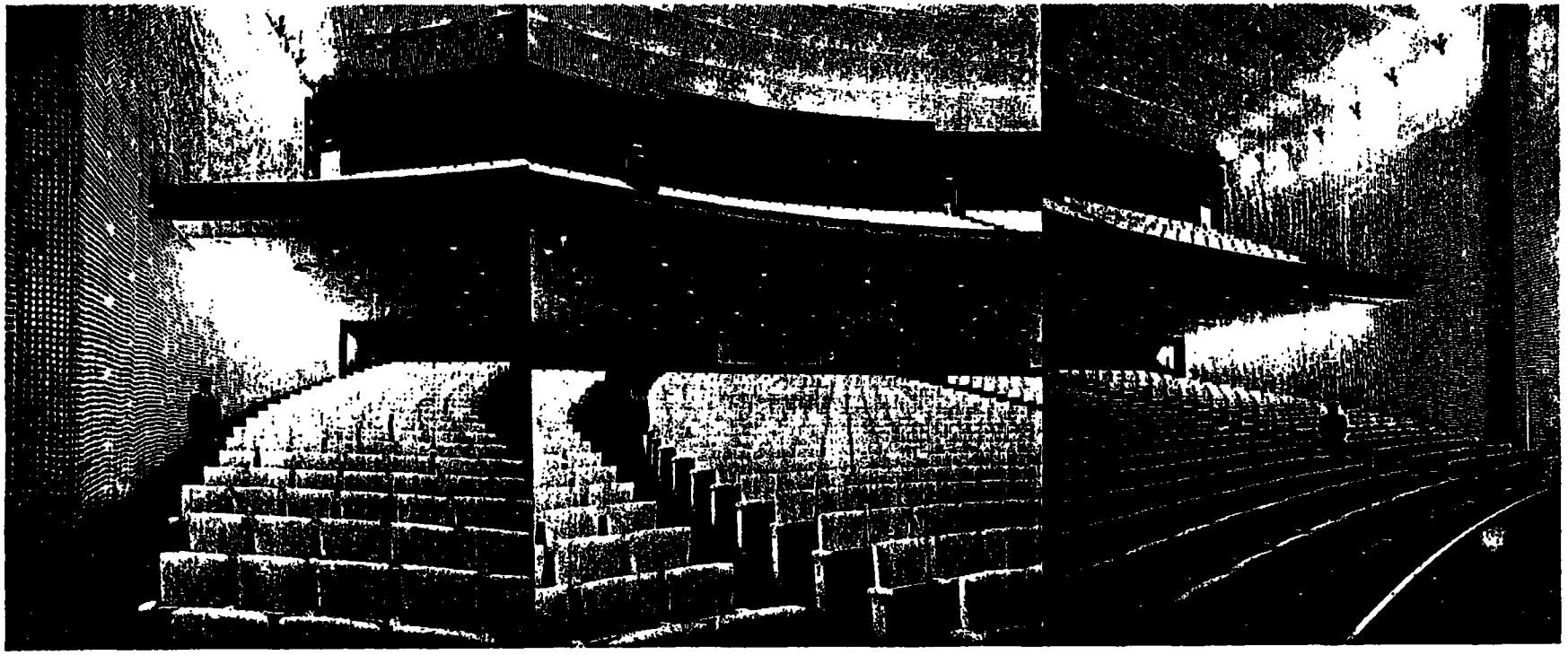
A corner of "Streetscape," with the newsstand in the rear. Many of the foreign language newspapers printed in the United States were on display at the newsstand.

One section of the "Unfinished Tour" exhibit. The photographs and models here were part of an overall statement of America's attempts to make a better society.

For children only! At top, two children easily qualify for entrance to the Children's Creative Center. One area of this "living exhibit" is shown at bottom. The portholes gave adults visual access to the Center, the only access they were permitted.

In the morning, as soon as the Exhibition opened its gates, a crowd began to form for the first Circarama showing of the day.

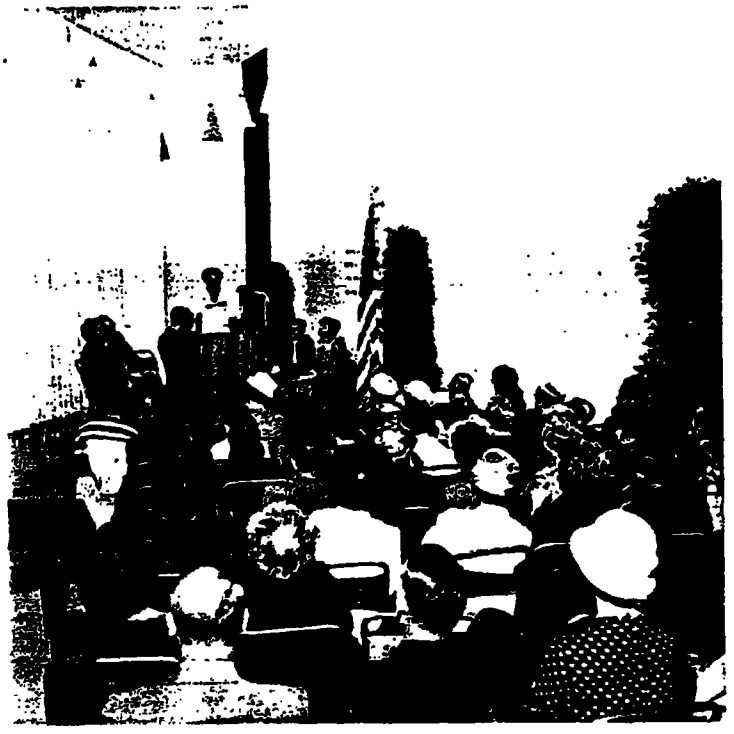
The voting machine exhibit with a typical electorate.



The interior of the American Theatre from the stage.

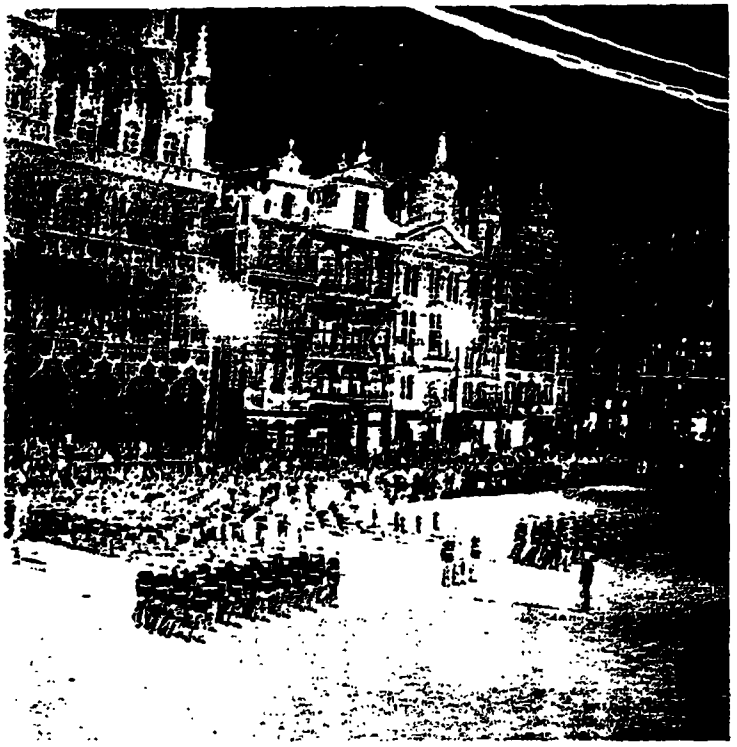
Benny Goodman and his orchestra on stage at the American Theatre.

A group of American Guides. About two-thirds of all Guides were women.

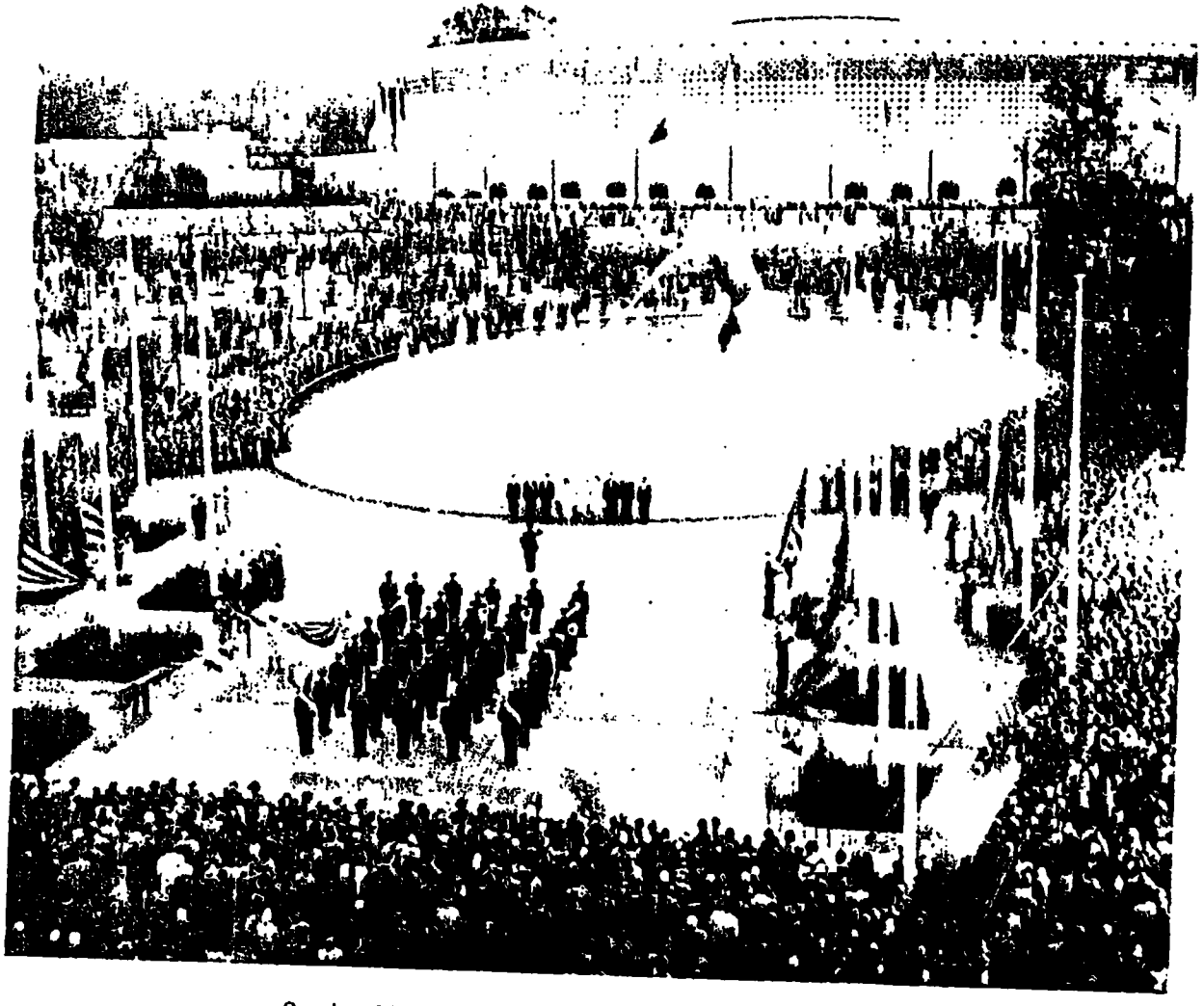


As part of the Women's Program, Mrs. Eleanor Roosevelt addresses an international audience in the "Eagle Room," entrance hall to the American Theatre offices.

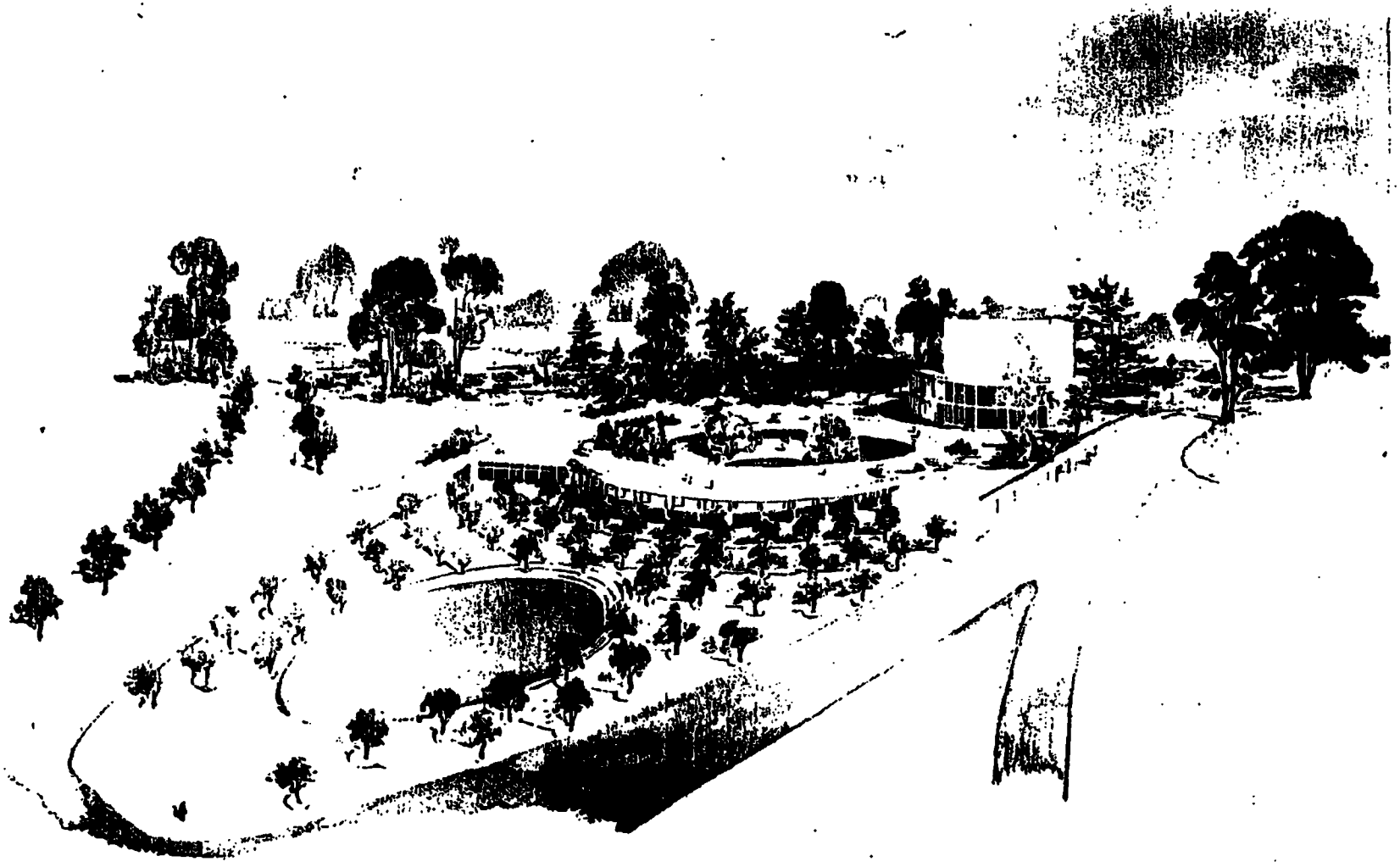
Special Events: The University of California Marching Band leaves the American Pavilion for a tour of the Exhibition grounds.



Special Events: At top, 10,000 people in the Grand Place of Brussels watch a night performance of the U.S. Marine Corps Parris Island Band, Washington Barracks Ceremonial Drill Company and Washington Barracks Drum and Bugle Corps; bottom, members of the European Association of American Square Dance Clubs perform on the Pavilion Esplanade on July 4, 1958.



October 19, 1958: The flags are lowered for the last time.



Architect's conception of the American site as it will look in its new role.